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THE ALAN PARSONS PROJECT

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THE ALAN PARSONS PROJECT



PIANO • VOCAL • GUITAR



Alan Parsons Project

Eve.

Lucifer

You lie down with dogs

I'd rather be a man

You won't be there

Winding me up

Damned if I do

Don't hold back

Secret garden

If I could change your mind



LUCIFER

Music by
ERIC WOLFSON
and ALAN PARSONS

Bright Rock (♩ = 132)

The musical score for 'Lucifer' is presented in a piano arrangement. It begins with a piano introduction marked 'pp cresc.' in the bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. Chord diagrams are provided for the right hand, including Dm, G (D bass), (sus 4) G (D bass), and A (sus 4). The score is divided into three systems, each with a treble and bass staff. The tempo is marked as 'Bright Rock (♩ = 132)'.

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Choir (on D.S. ff only)

Dm

Ah, _____ ah, _____

Ah. ah, ah,

C (D bass)

ah, ah, ah,

ah, ah, ah,

Dm C (D bass)

ah, ah,

ah, ah,

Chord: Dm

ah, ah, ah,

Chord: C (D bass)

Chord: Dm

ah, ah, ah,

Both times

Chord: G (D bass)

ah, ah,

Sheet music for guitar and voice, featuring chords and lyrics.

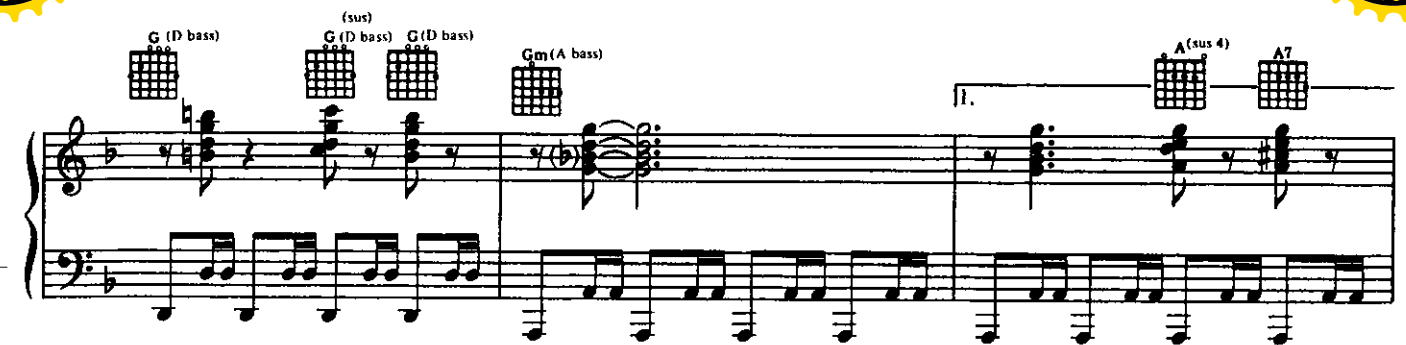
Chords and Lyrics:

- B \flat (D bass)** (first system)
- ah,** (first system)
- Em7-5 (D bass)** (second system)
- ah,** (second system)
- A (sus 4)** (third system)
- ah,** (third system)
- To Coda** (third system)
- A7** (third system)
- ah,** (third system)
- Dm** (fourth system)
- G (D bass)** (fourth system)
- G (sus) (D bass)** (fourth system)
- G (D bass)** (fourth system)
- Dm** (fourth system)
- G (D bass)** (fifth system)
- G (sus) (D bass)** (fifth system)
- G (D bass)** (fifth system)
- Dm** (fifth system)

The music is written for guitar and voice. The guitar part includes a bass line and a melody line. The voice part includes lyrics and melodic lines. The chords are indicated by letters and symbols, and the lyrics are written below the voice lines.

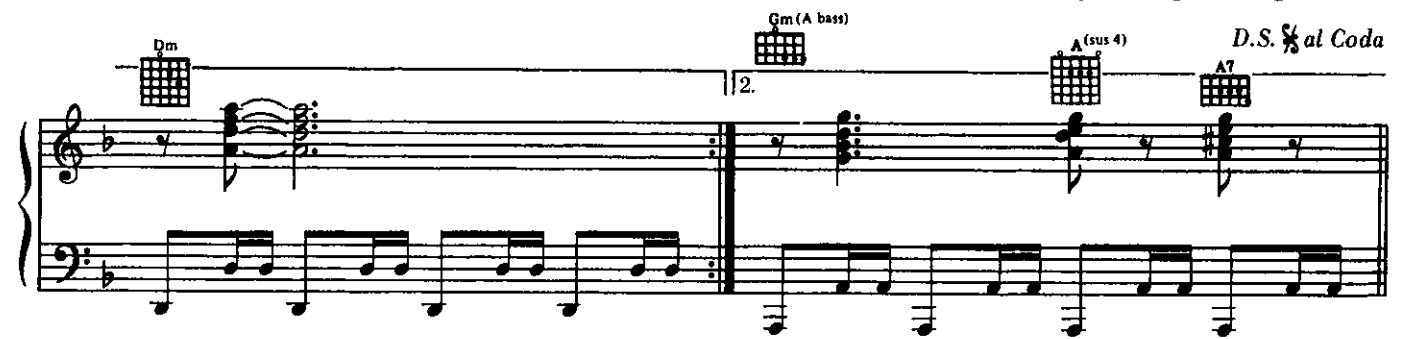
Chord progression for the first system:

- G (D bass)
- (sus) G (D bass)
- G (D bass)
- Gm (A bass)
- 1. A (sus 4)
- A7



Chord progression for the second system:

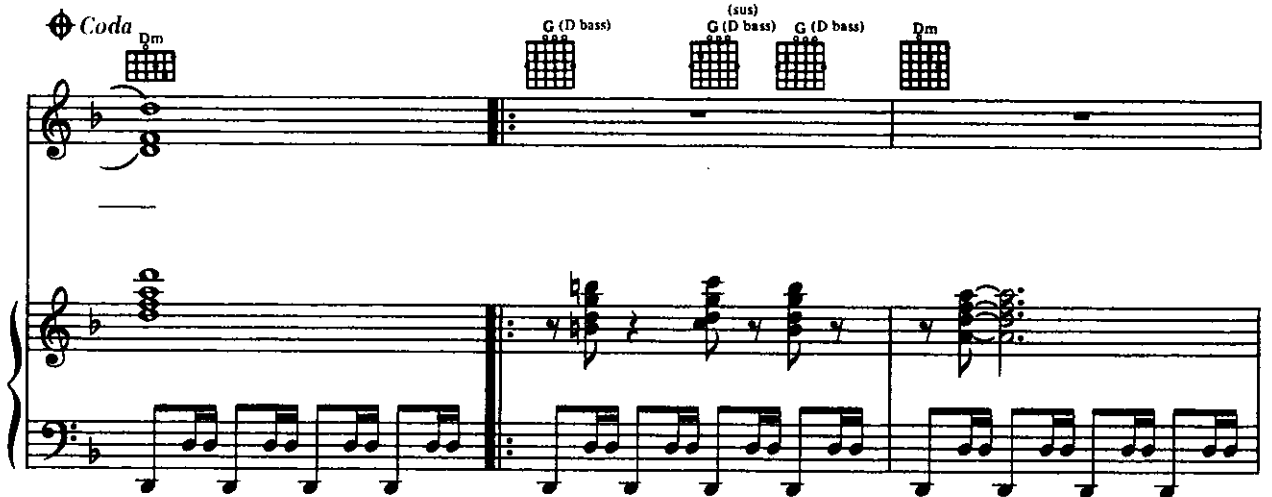
- Dm
- 2. Gm (A bass)
- A (sus 4)
- A7
- D.S. $\frac{3}{8}$ al Coda



Coda

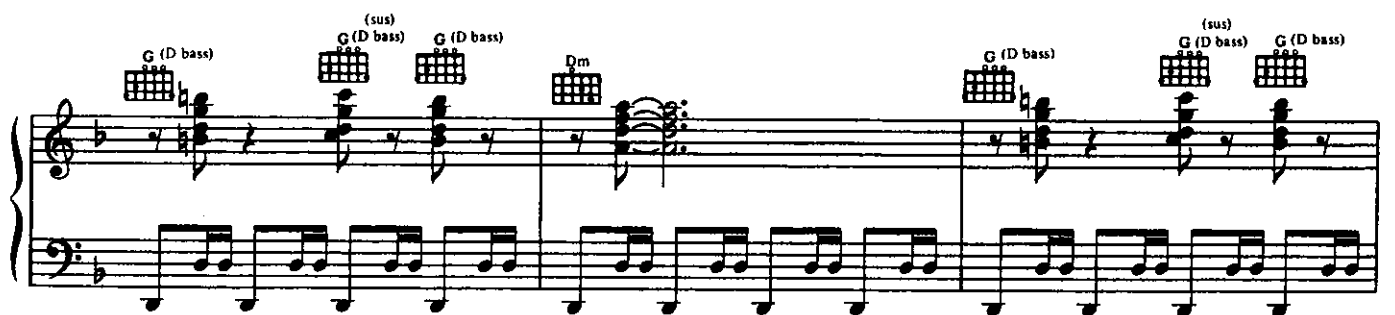
Chord progression for the Coda section:

- Dm
- G (D bass)
- (sus) G (D bass)
- G (D bass)
- Dm



Chord progression for the third system:

- G (D bass)
- (sus) G (D bass)
- G (D bass)
- Dm
- G (D bass)
- (sus) G (D bass)
- G (D bass)



Chord progression for the fourth system:

- Gm (A bass)
- A (sus)
- A7
- Dm
- Repeat and fade





YOU LIE DOWN WITH DOGS

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

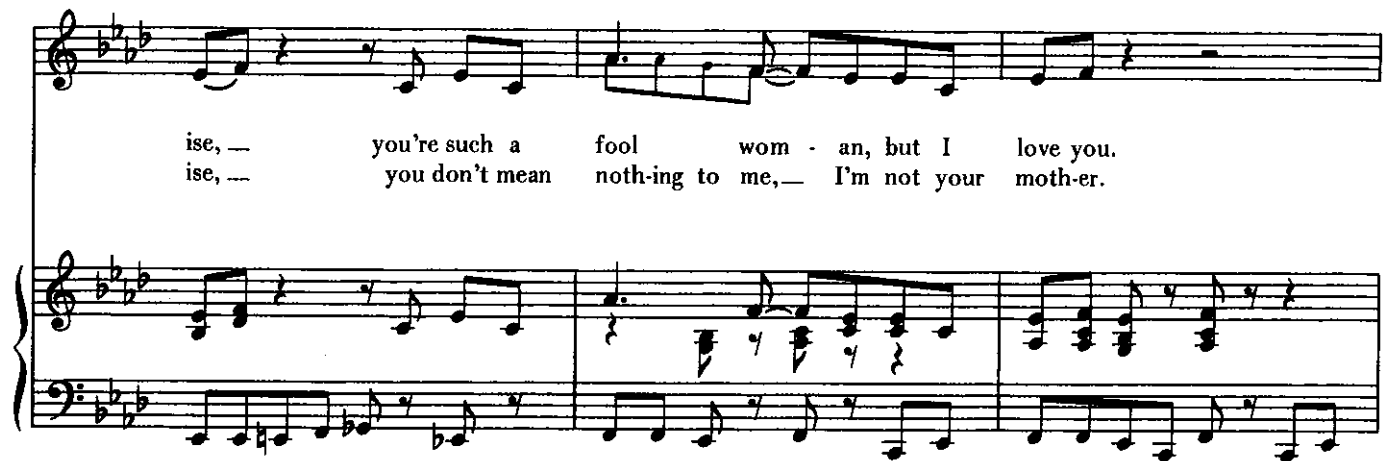
Moderately Funky

Fm

You're such a cool wom - an, but I love you. Such a
find your-self — an - oth - er lov - er. Why don't you

E17

cruel wom - an, but I love you. O - pen up your eyes and re-al -
find your-self — an - oth - er lov - er? O - pen up your eyes and re-al -

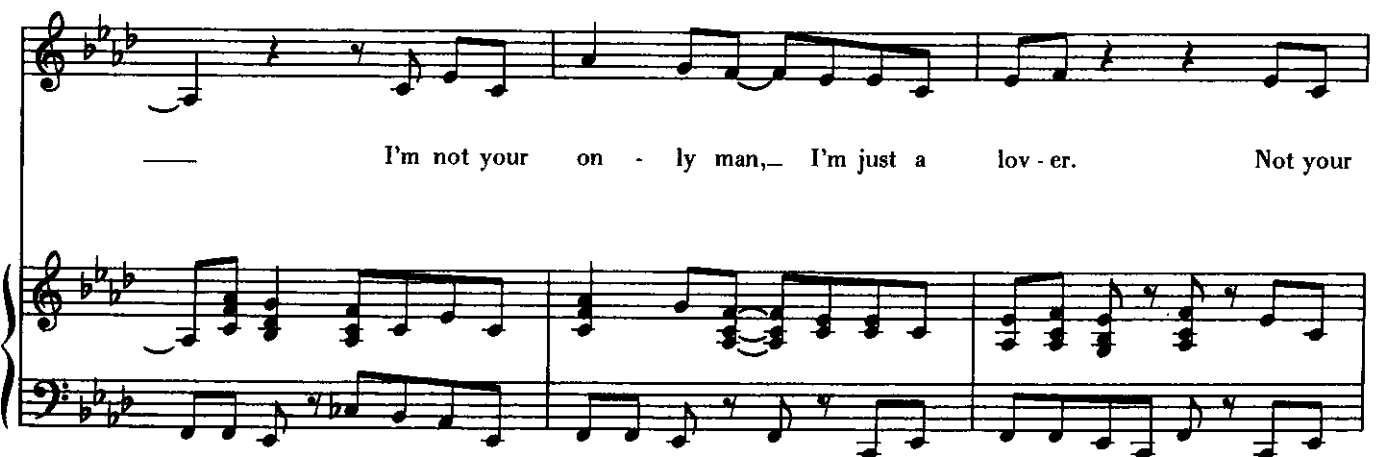


ise, — you're such a fool wom - an, but I love you.
ise, — you don't mean noth-ing to me, — I'm not your moth-er.



But give me all that you've got to give, — 'cause it sure feels good to me. —
You gave me all that you had to give — but there's a whole lot - ta fish in the sea. —

To Coda



— I'm not your on - ly man, — I'm just a lov - er. Not your



on - ly man, just an - oth-er. O - pen up your eyes and re-al -

14

ise, I'm gon - na take what I can — like an - y

oth-er. I'll say an - y damn thing that you want — me to, 'cause it don't

mean a thing — to me. — Well, you lie down with dogs, — you

Chorus

Fm

fall in with thieves. _____ You're gon - na catch some - thing, but you

Bb7

do as you please. _____ You're scratch-in' an itch _____ that noth-ing can ease. _____

Fm

You lie down with dogs _____ you get up with fleas. _____

D.S. $\frac{3}{4}$ al Coda

Get out and



♠ Coda



Well, you lie down with dogs, — you fall in with thieves. —



You're gon - na catch some - thing, but you do as you please. — You're



scratch-in' an itch — that noth-ing can ease. — You lie down

Repeat and fade

with dogs — you get up with fleas. —

I'D RATHER BE A MAN

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate Rock



You don't fool me with your
don't fool me with your

mf 3 3 3 3 3 3 3 3 3 3 3 3

tint - ed eyes and make up. —
eas - y lies and fab les. — You

3 3 3 3 3 3 3 3 3 3 3 3



Fire - bird hides in shad - ow when you wake up. —
won't see me in ten - buck furs and sab les. —

3 3 3 3 3 3 3 3 3 3 3 3

Chord diagrams: $\frac{5}{4}$ A, C

Your gold - en hair is black, — your
You spark - le like a snake, — the

Chord diagrams: G, F, A, C, G, Bb

jeans are tight, but your hide is slack. — Try it on the com - pa - ny, —
wine is real, but the glass is fake. — Blame it on the ap - ple tree, —

Chord diagrams: C, A, Bb, G, Dm

— but you don't fool — me. — } Well, I'd
— but you don't fool — me. — }



Gm

rath - er be a man than play — my role like you — do. —

A

I'd rath - er be a man than sin — my soul like you —

Dm

do. —

(Well,) I'd rath - er be a man than slave —

— the way that you — do. — I'd



A **Dm** **To Coda**

rath - er be a man, 'cause a man don't crawl like you — do. —

D.S. 2nd time: (1st verse) al Coda

You
Your

Coda

I'd rath - er be a man, 'cause a

F A Bb C Dm

man don't crawl like you — I'd

A C G Bb F A Bb C Dm

rath - er be a man 'cause I would - n't wan - na be like you.



YOU WON'T BE THERE

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Slow Rock

Chord progression for the first system: P, A (D bass), G (D bass), A (D bass), P, A (D bass), G (D bass), A (D bass).

Chord progression for the second system: P, A (D bass), G (D bass), A (D bass), P, A (D bass).

Chord progression for the third system: G (D bass), A (D bass), P, A (D bass), G (D bass), A (D bass).

Lyrics:

Show me a prom-ised land — and I will go an - y - where.
Ask me to prove my love — and I will do an - y - thing.

And if you ask me to take my time — I'll wait — for
So, if they turn off the light of the sun why should — I



on though the whole world tells — me I'm wrong.
on though the whole world tells — me I'm wrong.

The musical score for "Some Day" is presented in two systems. The first system includes a guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of a single melodic line with a repeat sign at the beginning. Above the staff, six guitar chords are indicated with grid diagrams and labels: F (C bass), C, F (C bass), C, C (Bb bass), and Bb. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a key signature of one sharp. The piano part features a steady bass line and a melody in the right hand. The second system continues the piano accompaniment for the same measures.



Chord progression: C (Bb bass), Bb, Gm7, A7 (sus 4), A7

but it seems so long.

Chord progression: G, D (F# bass), Em7, D, G, D (F# bass)

Then in the morn-ing as you leave me, you touch my hand to

Chord progression: Em7, D (F# bass), G#m7-5

show how much you care. But

Chord progression: G, D (F# bass), Em7, G (A bass), D, A (D bass)

just when I need you, you won't be there. **Guitar Solo**

G (D bass) A (D bass) D A (D bass) G (D bass) A (D bass) D A (D bass)

G (D bass) A (D bass) D A (D bass) G (D bass) A (D bass)

Vocal
Oh

Bm7 Bm7 (A bass) Gmaj7 A (G bass) F#m7

I'll hold on, but I need a shoul - der to lean

B7 (sus 4) B7 G D (F# bass) Em7 D

on. Why, if you love me, must you leave me?

G D (F#bass) Em7 D G D (F#bass)

Why are you go - ing an - y - where?_ Why must our love_ be

Em7 D G#m7-5

some-thing in_ the air?_ 'Cause

G D (F#bass) Em7 G (A bass) D A (D bass)

just when I need you,_ you won't be_ there...

G (D bass) A (D bass) D A (D bass) D

You won't be_ there._



WINDING ME UP

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Light Rock

The musical score is written for piano and voice. It features a treble and bass clef with a common time signature (C). The piano accompaniment includes various chords indicated by letter diagrams above the staff: C, Dm, G, C, Am, Dm, E7, Am, Am, Em7, Dm7, Em7, Am, Em7, Dm7, and Em7. The melody is written in the treble clef, and the lyrics are written below it. The lyrics are: "Well, it was on - ly a game, - she was mine - - - for the ask - ing and I'd on - ly a game, - she was on - ly a num - ber, but I fig - ured the whole - thing out. - - - When she told me her name - it was more - - - fig - ured it out - all wrong. - - - Ev - 'ry time that I said - I'll move on - - - than a feel - ing, there was - n't an - y doubt. - - - Well, it felt - - - to - mor - row, I hung a - round too long. - - - Well, it felt - - -".



C F (C bass)

so good, it was too hard to break it, too
so good, it was too hard to break it, too

Em7 Am

much for me to ex-plain. But in a mat-ter of time I'm
much be-fore me to face. Now I got no-where to run, she

Em7 Am

gon-na be my-self a-gain. You've been
knows my ev-ry hid-ing place.

C G (B bass) F (A bass)

wind-ing me up too long. I'm o-ver my head, is it day



G (B bass) C G (B bass)

— or night?— 'Cause wom-an you ain't so— strong,— but you caught—

Dm7 Am7

— me by sur-prise. Oh, oh,— oh. Burned— me with your eyes.

To Coda ♯ F

Oh, oh,— oh. Cut— me down to size. Oh, oh,— oh. Saw—

Dm7 Em7 G

— through my dis-guise. Well, it was You've been

1. 2. D.S. $\frac{3}{4}$ al Coda

⊕ Coda

— me down to size. Oh, oh, oh. Beat — me to the prize.

Am7

Oh, oh, oh. Hurt — me with your lies. Oh, oh, oh. Burned —

Dm7

— me with your eyes. Oh, oh, oh. Cut — me down to size.

Am F

Oh, oh, oh. Saw — through my dis - guise. —

Dm7 Em7 Am



DAMNED IF I DO

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderately Fast

1.

2.

1. I

Verse



F (G bass)



Gm



Cm7



ain't got a heart of stone; —
don't want a tie you down; —

I'm hurt-in' more now than
don't need a reason to

Gm f (G bass) Gm

I've ev - er known. _____ If you mean the things you said, _____
have you a - round. _____ But each time you walk a - way, _____

Cm7 Chorus Ebmaj7 Eb6

I'm gon-na wind up out - a my head. _____ } Can't sleep a -
don't be sur-prised if I ask you to stay. _____ }

Ebmaj7 (b5) Eb6 D7 Gm (D bass) D7 Gm (D bass)

lone at night;— I just can't seem to get it right.—

Cm7 Eb Gm

Damned if I do;— (and I'm) damned if I don't,— but I love you.— To Coda

1. 2. Cm7

2. I I said, "I'm damned if I do — and I'm damned —

E♭ Gm D.C. (3rd Verse) al Coda

— if I don't, — 'cause I love — you." —

♢ Coda Cm7 E♭ 3

Can't seem to see — the light. — I've

Cm7 E♭ Cm7

done ev - 'ry - thing, — but I can't — get it right. — Damned — if I do; — damned —



Chord notation: Eb, Gm, Gm, F (G bass)

if I don't,— but I love you...

Repeat and fade

3rd Verse—

I ain't got a heart of stone;
you haven't left me a mind of my own.
But it's got such a hold on me,
I don't think I could ever be free.

Last chorus

How can I survive?
I'm fighting to keep myself alive.
I'm damned if I do; damned if I don't,
but I love you.
(To Coda)



DON'T HOLD BACK

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Driving Rock

The musical score is written for guitar, piano, and voice. It is in the key of D major (two sharps) and 4/4 time. The tempo/style is 'Driving Rock'. The score is divided into three systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system begins the vocal entry with the lyrics 'Some are born to lose their heads and Some you win and some you lose, and'. The third system continues the vocal melody with the lyrics 'some are born to use them. And some will never know some will bring you sorrow. And some are born to lead'. Chord diagrams are provided for the guitar part, and piano dynamics like 'mf' and 'p' are indicated.

System 1:

G (D bass) P Dm7 G (D bass) P

System 2:

Dm7 C (D bass) A Bm7 A Bm7

Some are born to lose their heads and
Some you win and some you lose, and

System 3:

P Em7 P Em7 A Bm7

some are born to use them. And some will never know
some will bring you sorrow. And some are born to lead

A Bm7 D Em7 D F#m(C#bass)

— their ends — and some are born — to choose — them.
— the rest — and some are born — to fol — low.

Bm G

Don't you let your fan - ta - sies — be blind — ed by the light. —
Don't re - ly on mir - a - cles — to o - pen an - y door —

F#7 Bm

— You don't have — to save — your wild — est
— and don't you let — a sha - dow be — your

A Chorus G(D bass) D

dreams guide for the night. — } Don't hold back, —
an - y - more. — }



Don't hold back. — Don't hold back, — reach out,

touch the sky — with your — mind's eye. — Don't be a - fraid — to reach —

— out. Ride the wave of des - ti - ny and

rise a - bove — the crest. — And be - lieve ev - 'ry - thing — that hap -

To Coda

Chord diagrams: Dm7, G (D bass), p, Dm, C (D bass), G (A bass), A (sus 4), F (D bass), C (D bass), G (A bass), A (sus 4), F (C bass), C, Bm, G, A.



pens to— you, hap - pens for the best. —

Bm

Don't al - low— the world — of men — to turn your head no more, —

G A

— 'cause if you can't let your-self go — what are you sav -

Bm

ing your - self for? — Don't hold back, —

Em A G (D bass) D



Don't hold back. — Don't hold back, — reach out

touch the sky — with your — mind's eye. — Don't be a - fraid — to reach —

— out.

Chords: Dm7, G (D bass), D, Dm7, C (D bass), G (A bass), A (sus 4), F (D bass), C (D bass), G (A bass), A7 (sus 4), F (C bass), C, A, Bm7, A, Bm7, D, Em7, D, Em7, A, Bm7

D.S. $\frac{3}{4}$ (1st verse) at Coda

Well,

◆ Coda

— out touch the sky — with your — mind's eye. —

Don't be a - fraid — to reach — out. Touch the sky — with your —

— mind's eye. — Don't be a - fraid — to reach out.



SECRET GARDEN

Music by
ERIC WOOLFSON
and ALAN PARSONS

Moderate Shuffle

mf

Dm7 (G bass) G Dm7 (G bass) G

Dm7 (G bass) G Dm7 (G bass) G

Em7 (A bass) A Em7 (A bass) A



Am7 (D bass) *p* Am7 (D bass) *p*

Dm7 (G bass) *G* Dm7 (G bass) *G*

Dm7 (G bass) *G* Dm7 (G bass) *G*

Em7 (A bass) *A* Em7 (A bass) *A*

Am7 (D bass) *p* Am7 (D bass) *p*

4

Strgs.

Dm7 (G bass) G Dm7 (G bass) G

Dm7 (G bass) G Dm7 (G bass) G

Em7 (A bass) A Em7 (A bass) A

Am7 (D bass) P Am7 P

Dm7 (G bass)

C (G bass)

Dm7 (G bass)

C (G bass)

Dm7 (G bass)

C (G bass)

Voices Ah. _____ doo doo doo un doot doot doo _____

Dm7 (G bass)

Doo ee oo. _____

_____ bah bah dah bah dah bah ah. _____ ah. _____

C (G bass)

oo. _____

doo doo doo un doo bah doo bah doo bah_

doo doo doo un doo bah doo bah doo bah_

C (G bass)

bah bah dah bah dah bah dah. _____ doo ee

Ah. _____

Dm7 (G bass)

oo. _____

doop - un doo doo doo doot bah bah bah_

ah. _____ doo be doo un doo bah doo bah doo bah_

(Voices fade to background)

Dm7 (G bass)



doo be doo be doo be Guitar

Cmaj7 (G bass)



Dm7 (G bass)



Cmaj7 (G bass)



Dm7 (G bass)



Cmaj7 (G bass)



Dm7 (G bass)





Cmaj9 (G bass)

Dm7 (G bass)

Cmaj7 (G bass)

Dm7 (G bass)

Cmaj7 (G bass)

Dm7 (G bass)

1.

G

Dm7 (G bass)

2.

Strings

The musical score is written for guitar and piano. It consists of a melody line (treble clef) and a piano accompaniment (grand staff). The melody line includes various chords and fingerings, such as G, Dm7 (G bass), G, Em7 (A bass), A, Em7 (A bass), A, Am7 (D bass), P, Am7 (D bass), P, and Dm7 (G bass). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is divided into four systems, each with a melody line and a piano accompaniment. The final system includes the instruction "Repeat and fade".

System 1:

- Melody: G (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Dm7 (G bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1)
- Piano: Chords in right hand, eighth-note bass line in left hand.

System 2:

- Melody: G (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Dm7 (G bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), G (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Em7 (A bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1)
- Piano: Chords in right hand, eighth-note bass line in left hand.

System 3:

- Melody: A (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Em7 (A bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), A (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Am7 (D bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1)
- Piano: Chords in right hand, eighth-note bass line in left hand.

System 4:

- Melody: P (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Am7 (D bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), P (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1), Dm7 (G bass) (fingerings: 1, 2, 3, 4, 5, 4, 3, 2, 1)
- Piano: Chords in right hand, eighth-note bass line in left hand.

Repeat and fade

IF I COULD CHANGE YOUR MIND

Words and Music by
ERIC WOOLFSON
and ALAN PARSONS

Slow Rock

mf

3

3

3

I pre-fer to spend my time
I re-mem-ber wind-y shores

in sol-i-tar-y ways,-
on mel-an-chol-y days,-

keep-ing my-self to my-self.
drift-ing a-long with the tide.



Chord progression: Dm, G9, Db, Eb (Db bass), Db, Eb (Db bass)

Can't pre-tend that it's been eas - y since you went a - way,
And the joy of sim - ple things— and or-di - nar-y ways,

Chord progression: Db, Eb, F, Bb (C bass), C

liv - ing with some - bod-y else. ——— If you should change your mind,—
tak - ing it all— in my stride. ——— If you should change your mind,—

Chord progression: F, Bb (C bass), C, F

— if you would turn a - round— and look be - hind. If you could
— if I could let you see— what lies be - hind. If you could

Bbmaj7 C (Bb bass) Am Bbmaj7 Bbm

see me the way I used to be. At the risk of bring-ing back the
need me the way it used to be, e-ven for a mo-ment of the

Am7 Fmaj7 Bbmaj7 Bbm Am7 Fmaj7

sor-row and dis-pair, I would do it all a - gain.
hap-py times we shared. Liv-ing in my dreams since then.

Bbmaj7 Bbm Am7 Fmaj7 Bbmaj7

Hold-ing on to mem-o-ries and pre-tend-ing not to care, know-ing that—the show—
At the risk of los-ing on-ly cas-tles in the air, come with me and



To Coda

Bbm **Bbm7** **E \flat (B \flat bass)** **A \flat**

was soon to end. If on - ly I could change your mind,
we can try a -

Bbm7 **E \flat (B \flat bass)** **A \flat** **D \flat** **E \flat (D \flat bass)**

if on - ly you would change. If I had the chance, I'd

Fm **Bbm7** **Bbm7-5** **A \flat** *D.S. $\frac{3}{4}$ al Coda*

do it all a - gain. I would do it all a - gain.

◆ Coda

gain. _____ Oh. _____ Oh, if I — could change your

mind. Can't pre-tend it's not been lone-ly since you went a - way.

Oh, if on - ly I could change your mind.

Repeat and fade

If I could change — your mind. —